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American Art News

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SPECIAL ANNOUNCEMENT. SUMMER ISSUES.

The AMERICAN ART NEWS will be published, as usual during the summer, monthly until Saturday, October 13, next, when the weekly issues will be resumed, and a new volume will begin.

The remaining monthly summer issues will be published on Saturdays, August 18 and September 15.

SCULPTOR SUES FOR BUST.

Joseph M. Kratina, sculptor, sued Olga de M. Kluge in the Supreme Court for $2,000 damages, alleging she ordered him to make a marble bust of Count Leo Tolstoy in March, 1915, but has not paid him. He says the bust was accepted.

A RAEBURN BRINGS $127,000.

A painting of Francis MacNab, Twelfth Laird, in the uniform of the Breadalbane Fencibles, by Sir Henry Raeburn, was sold for $127,000 at Christie's, London, on July 6. The portrait was purchased by Sir Thomas Dewar. It is from the Breadalbane collection, at Duns, Scotland, and dated 1819.

Van Dyck's portrait of the Earl of Warwick brought $31,000.

ARTISTS' STUDIO BUILDING.

Penrhyn Stanlaws and Walter Russell are planning to erect a twenty-story structure on Park Ave. as an artists' studio apartment house. Friends of the artists in the studio district on W. 57 St. are twitting them about running a cafe, which the projectors of the new building must conduct if they wish to keep a license for the new structure. The hotel will cost about $4,000,000, it is stated, including the land.

PEMBROKE SALE RESULTS.

(Special cable to AMERICAN ART NEWS)

London, July 13, 1917.—The four days' sale of the historical art properties of the Earl of Pembroke and Montgomery, at Sotheby's, July 5, 6, 9 and 10 last, resulted in the high total of £52,819. A mezzotint of "Prince Rupert, the Great Executioner," after Spagnoletto, very rare (illustrated in Catalog No. 283), brought £1,300. Colnaghi and Obach paid £1,000 for the Durer drawings, illustrated in the June Burlington Magazine. The "Portrait of His Mother," by Rembrandt (illustrated in Catalog No. 543), did not reach the reserve limit of £11,500, and two suits of armor (Nos. 541 a. and b.) also failed to reach their reserve prices of £14,500 and £10,500.

FUND TO AID ARTISTS.

The National Arts Club, through its American Artists' War Emergency Fund Committee, announces issuance of an art stamp to be sold for one cent in quantities of 25 or more, to create a fund for American art workers or their dependents who may become reduced in circumstances as a result of the war.

The stamp is by Eugene F. Savage, winner of the Rome Prize in 1912, and bears the motto, "Service Together," expressing President Wilson's famous slogan.

Artists who are on the committee to promote the sale of the stamps are Douglas Volk, C. C. Cooper, H. Adams, John G. Agar, Paul W. Bartlett, E. H. Blashfield, A. W. Brunner, W. A. Coffin, C. C. Curran, D. C. French, C. D. Gibson, Cass Gilbert, Philip L. Hale, F. C. Jones, Alexander Konta, W. H. Lippincott, E. C. Peixotto, G. Symons, and J. A. Weir.

John S. Sargent is reported to have returned from the South, where he painted a portrait of John D. Rockefeller, the price of which, is said to have been $50,000.

DUVEENS GET A MANTEGNA.

(Special cable to American Art News)

London, July 10.—The famous example of Andrea Mantegna, "Judith with the Head of Holofernes," better known as the Pembroke Mantegna, as it has long been in the possession of the Earls of Pembroke, having been given by King Charles I, in whose collection it was, to Philip, fourth Earl of Pembroke, in exchange for a Parmigian and a Bellini portrait—was purchased today, by cable from New York by Duveen Brothers. The picture was to have come up for sale on this, the concluding day's session of the sale of the Historical collections of the present Earl of Pembroke and Montgomery, removed from his residence, Wilton House, Salisbury, at Sotheby's Wilkinson and Hodges' auction rooms, but was withdrawn as a consequence of the acceptance of the large offer of Duveen brothers for the work. The price is not given, but the Daily Telegraph states that the Pembroke family has always held the panel at a valuation of $200,000. It measures only twelve in ches in heighth, by seven in width, and is in Mantegna's best manner and a superb example.

(Continued on page 2)



"FINALMENTE." (ITALY'S GREAT WAR POSTER)
L. Metlocowitz.
The Most Artistic Poster the War Has Produced. Courtesy G. Riccordi & Co., 14 E. 43 St.

DR. BRINTON IS DECORATED.

Dr. Christian Brinton, the American art critic and author, has received the decoration from the King of Sweden, of a Knight of the Royal Order of Vasa, for services rendered in assisting to organize the recent exhibit of Swedish art, shown in the larger cities of America, and for the cataloging of the same. The insignia of the decoration consists of a solid gold crown, above a cross of gold, enameled in two colors and ornamented with pearls. Dr. Brinton is now in line with Mrs. Philip Lydig, for a decoration from the King of Spain for his services to the recent exhibit of Zuloaga's works.

FRENCH ART FOR NEWARK, N. J.

Mr. John C. Dana, director of the Newark, N. J., Museum, announces an exhibition of French applied art for the autumn. The collection will be displayed for the first time in this country.

GREAT STAMP COLLECTION SOLD.

The finest collection of postage stamps in America, and reputed to be worth $1.000,000, has been sold by Mr. George H. Worthington, of Cleveland, Ohio, to a New York collector. The announcement was made by Mr. J. C. Morgenthau, a brother of Mr. Henry Morgenthau. The collection is said to include some of the rarest specimens in the world.

VENEZUELAN ART SHOW?

An exibition of Venezuelan art is to be held in the U. S. in connection with the presentation of the statue of Bolivar at N. Y. in October. The feasibility of the plan is thought unquestionable, and the idea one which other South American countries would be glad to follow.

Venezuela is fortunate in the painters whose work would enlist interest in this country.

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DUVEENS GET A MANTEGNA.

(Continued from page 1)

Andrea Mantegna, the master of the Paduan school (1431-1506) was distinguished among the Italian masters of the Renaissance by a plastic style, which made his figures on canvas not so much an expression of paint as of carved marble or molded bronze. Of all the painters of his time he was generally regarded by critics as being most sensitive to the beauty of rounded form as distinct from outline. Mantegna died in Mantua in poverty, due, not to lack of appreciation, but to his own extravagance.

The works of Mantegna, apart from his frescos and the tempera pictures of the "Triumph of Caesar," now hanging in Hampton Court, are not numerous. Authorities seem to agree that not more than 35 of the so-called Mantegnas now extant are to be accepted as authentic. In America there are only three undisputed Mantegnas. One is the "Adoration of the Magi," belonging to the John G. Johnson collection in Phila.; another is the "Madonna and Child" of the Altman collection in the Metropolitan Museum, and the third is the "Madonna and Child" of Mrs. Gardner's collection in Boston.

The Pembroke Mantegna, for which the largest price for a work of its small dimensions on record was paid, has already been shipped to N. Y. The Mantegna of the Altman collection, the last to arrive here, was purchased for $147,500 by Francois Kleinberger at the sale of the Weber collection in Hamburg in 1912.

Burroughs New Museum Head.

Mr. Clyde H. Burroughs was elected director of the Detroit Museum of Art, at the recent adjourned annual meeting of the trustees in place of Charles Moore, whose resignation was accepted. A letter from Mr. Moore was read, stating that he thought it best to sever his nominal connection with the museum.

Capt. D. M. Ferry, Jr., will remain temporarily as president.

Other museum officers were re-elected as follows: vice-pres. Ralph H. Booth; treas.. William P. Stevens; sec'y, Clyde H. Burroughs.

Mr. Burroughs is promoted to the directorship after 15 years of continuous service. He came to the museum to assist in educational work. After a thorough study of history and appreciation of art, he spent several months abroad, in the galleries of Europe. In 1904 he was made assistant director. Subsequently he made another trip to Europe to familiarize himself with the methods of conducting the museums. He was chosen secretary of the board of trustees in 1913. Almost the entire work of arranging the museum's exhibitions has fallen on Mr. Burroughs, and the progress of the museum in recent years has been largely due to his unflagging efforts.

NEW YOUNGSTOWN MUSEUM.

Mr. Joseph G. Butler, Jr., of Youngstown, Ohio, has announced the completion of plans for the building of an art gallery, at 524 Wick Ave. on the site of the old Caleb Wick property in that city.

The building will be constructed of white Georgia marble, contracts have been awarded, and it is hoped to have the new edifice completed by next spring. It is stated that the project involves an expenditure of approximately a quarter of a million dollars.

While Mr. Butler will retain the gallery in his own name, it will be free to the general public, and will house his own notable art collection.

The gallery will be Italian Renaissance in design, will have a spacious loggia, a frontage of 124 feet 6 inches, extending back 50 feet, and will be 32 feet high. The front portion will be one story high, and the second part two stories.

There will be four art rooms or galleries in the edifice, three on the first floor and one on the second, a centre gallery 20 feet by 43 feet and on either side two other galleries each 34 by 43 feet. The gallery on the second floor directly above the centre gallery of the first floor, will have an entrance by means of a marble stairway toward the rear. It will have a glass floor, to provide more light for the gallery beneath.

There will be a special room for Mr. Butler's unique collection of Indian art, which includes over 400 different pieces, one of the most comprehensive of the kind in the country.

The building will be fireproof and the grounds will be decorated in keeping with the general plan.

The architects are McKim, Mead and White of N. Y., and the general contract for the construction of the building has been awarded to the John H. Parker Company of New York.

For some two and one-half years Mr. Butler has been president of the Mahoning Art Institute, and has been instrumental in bringing many notable paintings to Youngstown for exhibition. Mr. Butler states that the gallery is erected because of his love for art.

At first only Mr. Butler's own collection of paintings will be placed in the gallery, although exhibits will take place there from time to time. His collection consists of about fifty paintings.

Among the paintings are the Tambourine Girl, by Louis Kronberg; The Eton Boy, by W. M. Chase; The Last Bugle Call, by W. C. Beauquesne; May Morning, Robert H. Nisbet; Cattle Drinking, C. Troyon; The Homestead, Joseph Jefferson; Hauling Logs, Paul King; The Golden Wood, J. Francis Murphy; portrait in tapestry of Marshal Joffre, by Pierre Bourcy; a small watercolor by Turner, and many others.

METROPOLITAN MUSEUM.

The remarkable collection of paintings of the early English school comprising examples of Reynolds, Gainsborough, Romney, Hoppner, Raeburn and Lawrence, formed by Mr. John H. McFadden, of Philadelphia, and formerly shown at the Pa. Academy of Fine Arts, in Phila., and at the Carnegie Institute, Pittsburgh, are on exhibition at the Metropolitan Museum during the summer.

There are 45 pictures in the group, which also includes typical landscapes by Turner, Wilson, Crome and Constable. The collection, which was fully reviewed and illustrated in the ART NEWS some three years ago, has been arranged in Gallery 6 on the second floor of the Museum, where it will remain for about four months. It affords an excellent opportunity to obtain a comprehensive view of pictures by the most famous early British painters.

Five galleries at the Museum, devoted to the decorative arts, and formerly occupied by a part of the J. Pierpont Morgan collection, have been rearranged. The display, which is an extension of the department of decorative arts, includes European silver and ceramics, and textiles, tapestries, wood work and furniture.

One of the notable features is the valuable collection of Italian faience loaned by Mr. Mortimer H. Schiff, which includes a series of plaques in low relief, relating the story of the Rosary. These were formerly in a monastery in Gubbio, Italy.

The prized Le Breton collection of French ware is displayed in one of the galleries, and in another gallery is the collection of Mexican maiolica, formed several years ago by Mrs. Robert de Forest, but now exhibited in its entirety for the first time.

A number of tapestries, some loaned and others owned by the Museum, have been hung in the various galleries. The exhibition space in the department of decorative art will be extended further in the autumn.

Important Staff Changes.

Dr. W. R. Valentiner having resigned his position as Curator of the Department of Decorative Arts in the Museum about six months ago, and Mr. Durr Friedley having recently sent in his resignation as acting Curator of the department, with the intention of giving up a Museum career in order to devote himself to creative work in the same field of art, a partial reorganization of the museum staff has resulted. At their meeting June 18 last, the Trustees appointed Mr. Joseph Breck to the double position of Assistant Director of the Museum and Curator of the Department of Decorative Arts, and word has been received that he has accepted the appointment. Mr. Breck is at present Director of the Minneapolis Museum, a position which he has held for about three years, having been elected before the Institute's building was completed and while its organization was still in a formative stage. In coming to the Museum, he will return to the institution where he had his first training as a museum official, having been a member of its staff from Feb., 1909, to April, 1914, in the department of which he will now be the head. His experience in both museums, added to his natural ability, makes him exceptionally well qualified to undertake the duties he will be called upon to perform.

These changes will not take effect until some time in the coming autumn or winter, as Mr. Breck has work ahead which has to be finished before he can leave Minneapolis, and meantime Mr. Friedley has consented to continue in his present position.

The Dick Art Collection.

The Metropolitan Museum will receive $1,328,257 as residuary legatee under the will of Harry Brisbane Dick, owner of the book publishing business of Dick & Fitzgerald, according to the transfer tax. Mr. Dick, who lived at the Park Avenue Hotel, died suddenly on Sept. 21 last on a subway train in Boston. His will directed that the fund he left to the Metropolitan Museum be used to buy "desirable objects of art."

His collection of etchings and drawings was valued at $171,036, and property in a storage warehouse was worth $41,383. His books and other literary effects were valued at $6,316.

Mr. Dick gave to his friend and business associate, Mr. Arthur Howard Abendroth, a life interest in $45,000, which goes to the Metropolitan after the latter's death.

Museum Loses Bequest.

Holding, on the testimony of witnesses, that John Hoge, millionaire, of Zanesville, O., was of unsound mind when he wrote a codicil to his will bequeathing N. Y. property worth $600,000 to the Actors' Fund of America and other N. Y. property valued at $1,100,000 to the Metropolitan Museum, the Probate Court of Ohio has refused to admit the codicil to probate.

A nephew will receive the property as residuary legatee. The estate was valued at $4,000,000.

Officials of the Metropolitan Museum recently expressed their appreciation of Mr. Hoge's bequest of $1,000,000. To all of them except Mr. Robert W. de Forest, president, and a few of the trustees, it came as a complete surprise, as Mr. Hoge never had shown much interest in the museum and had made no previous gifts. He was not known as a collector of art objects.

The Payne Tapestry.

According to the will of Colonel Oliver Hazard Payne, the Metropolitan Museum receives a tapestry that hung in the hall of Colonel Payne's New York home. Mr. Harry Payne Whitney, a nephew of Colonel Payne, received as a remembrance a painting by Turner.

HE FOUND HUMPHREY SKETCH.

It was none other than Dr. George Charles Williamson, of Burgh House, Well-walk-Hampstead, London, who found the original sketch for his large oil double portrait of the Ladies Waldegrave, by the early English artist, Ozias Humphrey, and which discovery, and the production of the sketch, abruptly terminated the recent famous suit in the London courts. This, on the testimony of the supposedly best authorities in England on the works of Romney, had been innocently sold by Lewis and Simmons to Mr. Henry E. Huntington of New York, as a double portrait of Mrs. Siddons and her sister, by that master.

Dr. Williamson is the well known authority on miniatures, old and modern, and on the history of miniature painting and painters, has published several well known works on these subjects, and is the author and compiler of the sumptuous and elaborate catalog of the collection of miniatures, formed, largely through his efforts, by the late J. Pierpont Morgan.

The following story of his "find" as told by Dr. Williamson to a London journalist, received just too late for the June issue of the ART NEWS, is interesting and valuable as a record of undoubtedly the most unique and curious incident in the history of the art trade.

"Some years ago," said Dr. Williamson to a London reporter, "I was getting together material for a life of Ozias Humphrey. I found in a certain place a very large body of material relating to Humphrey; both pictures and documents. I had the documents copied and the pictures photographed. The sketch that has been produced in court came from this source."

"May I ask where this source is?"

"I am afraid you may not. You see I am still engaged on my Life of Ozias Humphrey, which will be published by Mr. John Lane. I found out that source I have mentioned as a certain place."

"It is in fact your quarry, and you don't want any other quarrymen?"

"Exactly. I want the material for my book."

"And how did your photograph get into court?"

"The defendants approached me in the first place and asked me to give evidence in favor of the picture. But I somehow felt that it was not a Romney, and I told them so. I added, later, that I had a certain impression that I had material which would not serve their case.

"They said, 'Well, would you be so good as to look and see if this is the case?' I told them what I thought would happen if I did so. They still urged me to make a search; I did so—and found the photograph of the Humphrey sketch.

"It corresponds absolutely with the picture, except in this one respect. In the sketch one arm of one of the figures is contracted, held akimbo; in the picture it is stretched out.

"Now, I have little doubt that what happened was this: You must remember that Romney and Humphrey were great friends. They traveled together, went to country houses together, worked on commissions together. I feel pretty sure that Romney saw Humphrey's picture and said, 'That arm won't do, that's ungraceful. This is the way it must be;' and then painted the arm in the picture as it is now.

"And, oddly enough, it was the painting of that arm which convinced some of the 'experts' that the picture must be by Romney."

Prizes for War Posters.

Mr. Henry A. Wise Wood, Chairman of the Conference on National Preparedness, has announced the winners of the prizes offered for the best recruiting posters for the army and the navy.

More than 250 designs had been sent in by artists, and officials in the Army and Navy Departments were asked to aid in making the final choice of winners.

Lawrence L. Wilbur of 110 W. 40 St., received the $250 prize for the best army poster. His drawing represents a soldier pointing to a distant battlefield and saying: "Our Duty Lies There." McClelland Barclay of Chicago took first prize in the navy division. A naval gunner stands at his post with the breech of his gun open. He cries to his crew: "Fill the Breech."

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EXHIBITIONS NOW ON

Summer Exhibit at Macbeth's.

The summer exhibition at the Macbeth Galleries, 450 Fifth Ave., is entirely composed of works by American artists. Such names as those of A. H. Wyant, Homer D. Martin, John La Farge, Henry W. Ranger and Winslow Homer are sufficient to insure the success of the exhibition, while contemporary American art is ably represented.

Among the 66 oils forming this display are "A Dewy Morning," by A. H. Wyant, soft in tone yet strongly brushed, "Lake in the Adirondacks," by Homer D. Martin, "On the Beach," a typical marine by Winslow Homer, three admirable compositions by John La Farge and two canvases by Henry W. Ranger, "Street in Longeuil" and "Landscape."

Cecilia Beaux is represented by "The Fledgling," painted with authority and revealing her clever draftsmanship. A romantic scene by Elliott Daingerfield, "Rest in the Wilderness," has fine moonlight effect, seen through the foliage of a gigantic secular oak. Charles H. Davis's "The Creeping Shadow," is a remarkable example of sunlight and shadow effects on a landscape, and possibly the gem of the four pictures by this artist shown in the present display. Paul Dougherty's "From Clodgy Point" is a fine view of rocks with sea breaking over them, admirable in color and atmosphere. Three landscapes by Ben Foster, "Brook Through the Meadow," "Brook Through the Woods" and "Trout Brook," are all in the same low key, soft yet luminous, and the last-named is most cool and refreshing in its soft green tints and delicate atmosphere. Emil Carlsen has characteristic works in "The Hilltop," "October" and especially in "Surf," with its wondrously blue sea breaking on the shore. John F. Carlson's "Sunlit Banks" is brilliant in color. J. Alden Weir's "The Palm Leaf Fan," to which the Potter Palmer Gold Medal was awarded at the Chicago Art Institute in 1916, has his usual fine composition. Guy C. Wiggins shows one of his typical snow scenes in "Sherman Square, Winter." "Autumn Afternoon" and "Landscape, New Jersey," by F. Ballard Williams, have typical quality and atmosphere.

Pen and Brush Club Summer Show.

An interesting display by the Pen and Brush Club is on at 132 E. 19 St., to Oct. 1, and includes 16 paintings and sculptures. Among the pictures deserving special mention, "Waiting for Gen. Joffre," by Jane Peterson, must be noted as a characteristic and opportune work, representing Fifth Ave. in gala dress on the occasion of Marshal Joffre's recent visit. The same artist's "Lure of the Butterfly," awarded the Charles Noel Flagg prize at the Conn. Academy of Fine Arts 7 annual exhibition (1917), is an excellent composition, full of light and life.

Helen Watson Phelps shows a strong study of a woman's head, "Peacock Feathers." An effective touch of brilliant color is given by a red ribbon in the coiffure, while the most striking feature of the picture is seen in the wonderful glint on the woman's comb. A "still life," by Susan Ricker Knox, portrays a copper salver on a serving table, with a glass bottle in sombre hues, and other well painted details. A portrait of a girl, "Iris," by Marion Boyd Allen, merits attention. The flesh tones are especially well rendered, while the bunch of purple iris held to her breast forms a charming contrast to the filmy white gown and the black hat.

"Study of Grandpa," by Mrs. Margeline, is a fine study of an old man, in which realism is tempered by harmonious treatment of the subject. Helen H. Sahler contributes "Summer Idleness," a plaster bas relief of a woman's head and bust, a good piece of work. "Long Island Dune," by Melita Blum, shows a huge dune against a blue sky flecked with white clouds, with a foreground of beach vegetation effectively rendered in broad strokes.

Museum for Staten Island.

Plans have been completed for the building of an art museum to be erected at the southeast corner of Stuyvesant Pl. and Wall St., St. George, Staten Island, for the local Association of Arts and Sciences. The structure will be two and one-half stories.

Raemaker's Cartoons at Ehrich's.

An exhibition of original cartoons by Louis Raemaker is now on at the Ehrich Print Gallery, 707 Fifth Ave., through July. The cartoons are unusually interesting and refer to the American intervention in the great war in a way both inspiring and patriotic. They are shown for the first time in this country, and the proceeds of the exhibition (a small admission fee is charged) will be devoted to the American Red Cross. None of the drawings will be offered for sale until the close of the exhibition.

Patriotic Posters at Knoedler's.

The prize winning Patriotic Posters, selected from a competition held under the auspices of the School Art League, directed by Dr. James P. Haney, by N. Y. high school pupils last spring, and which winning posters were shown at the Washington Irving High School last month and were noticed in the ART NEWS at the time, are on exhibition at the Knoedler Galleries, 556 Fifth Ave., to July 21.

The poster winning the final gold medal award, by Miss Abbie Dollin, of Erasmus Hall School, is called "Do Your Bit." The silver medal was won by Thomas Beggs, of the Manual Training School, and the bronze by Andrew E. Buzzell, of the De Witt Clinton School.

Beaux Arts Competition.

The Beaux Arts Institute of Design announces a competition for actual execution, two groups for the Bronx International Exposition.

THE McILHENNY COLL'N SHOWN.

The unusual and important collection of Old Masters and modern paintings, owned by Mr. John D. McIlhenny, of Phila., has been placed on exhibition for the remainder of the summer in the Penna. Academy Galleries in Phila. Following the recent display of the McFadden early English pictures, now at the Metropolitan Museum, the present exhibit is attracting deserved interest and is drawing a large attendance.

Those who are familiar with this collection, and who have seen it in the attractive home of the owner on Lincoln drive, Phila., where, by the way, a gallery is being planned for the better housing of the pictures, know that it is splendidly representative of the Italian, the Dutch, French and the English and American schools, with representations from the earlier art of Germany and the Spanish renaissance.

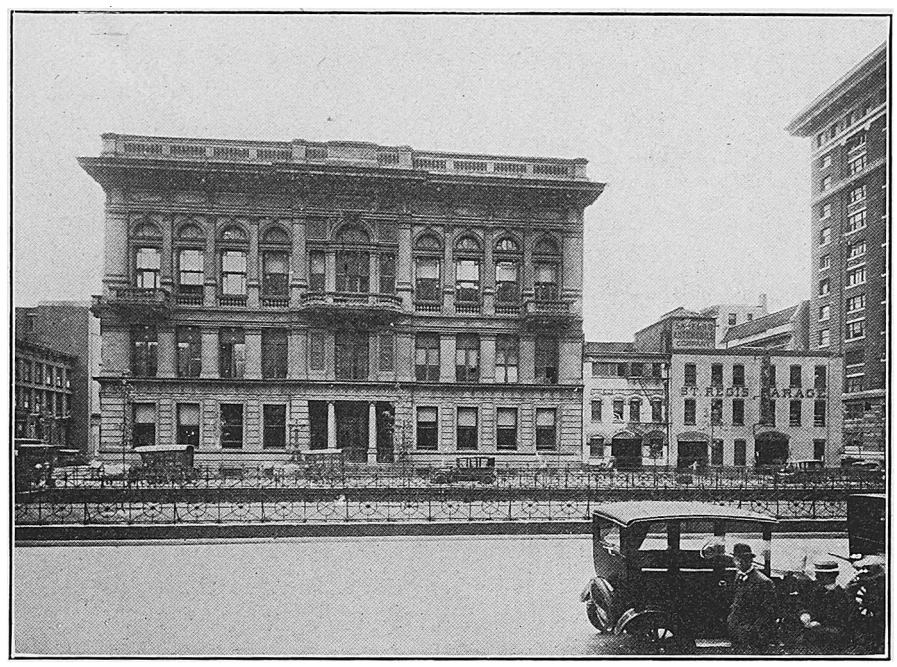
Among the early Italian pictures are examples of the Primitives, Daddi and Spinelli, beautiful portraits by Moroni and Pantormo, a superb Guardi ("St. Simeon's Church—Venice"), a group by Domenico Feti and a fine example of his follower, G. B. Tiepolo.

The early Flemish and Dutch schools are exemplified by works from the brushes of De Keyser (three examples), Gerrit Cuyp (a striking bust portrait of a man) and two small portrait heads, given to Rembrandt, Nicolas Maes (woman descending a staircase), Ter Borch, Van Ostade, Albert Cuyp, Hobbema (two landscapes), Jacob Ruisdael, Snyders, David Teniers and Van Dyck (two sketches).

Chardin, Courbet, Corot and Daubigny are well represented among the early and later French pictures.

Mr. McIlhenny's collection is especially rich in examples of the early English and American schools. There is a charming, breezy sketch of one of the Ladies Waldegrave by Reynolds, a "Mother and Child," by Romney, a good Opie portrait, and typical landscapes by Constable and Gainsborough. Hogarth is also well represented by a portrait of a man, and there is a landscape by George Moreland and a genre by Collins.

Among the Americans are Gilbert Stuart's "Portrait of John Armit"—a fine example, an interior by Thomas Eakins and typical examples of Irving Couse, Winslow Homer, C. W. Eaton and Emil Carlsen.



NEW HOME OF THE ANDERSON GALLERIES, PARK AVE. AND 59 ST., N. Y.

The company organizing this exposition offers two prizes of $250 each, for quarter scale models of two groups to be placed in the two niches of the monumental entrance to the exposition, which will be a permanent affair, to be opened in the early summer of 1918, or as soon after as conditions will permit. This exposition will consist of a vast layout of more than one hundred buildings erected over an area of twenty-five acres in the Bronx, for exhibitions, commercial and artistic, and for amusements of all kinds, the latter predominating, so that its character will be festive rather than serious.

Blueprints of the monumental entrance and details of the competition may be obtained by writing to Mr. Fred B. Clarke, Secretary, 126 E. 75 St., N. Y.

The judgment of the Mural Painting Competition—"The Decoration of a Stair"—will take place Sept. 17 instead of July 23, as stated on the programme. Drawings must be handed in at 12 E. 75 St. not later than noon, Sept. 17.

Emmet Statue Unveiled.

A life-size bronze statue of Robert Emmet, the Irish patriot and martyr, was unveiled June 29 last in the rotunda of the National Museum, Washington, D. C.

The character of Emmet was eulogized by Judge Victor M. Dowling of New York and Senator Phelan of California. Miss Alice O'Gorman, daughter of the former Senator from New York, unveiled the statue.

Notes of the Art World.

A gift of 24 etchings has been made by Frank Duveneck and L. H. Meakin to the John Herron Art Museum, Indianapolis. The collection includes examples of both artists, and a number of the Duveneck etchings belong to the Venetian series.

Ernest Haswell, formerly of Louisville, Ky., but now of Cincinnati, has recently completed a medallion of Edward Mac Dowell, the composer. Mr. Haswell undertook the work at the request of a N. Y. committee of art loving men and women.

"Dawn on Donner Lake, Cal.", "Wind River Mountains, Wyoming" and "Valley of the Yosemite," by Alfred Bierstadt, have been purchased by Omaha collectors.

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NEW ANDERSON GALLERIES.

Finding larger galleries necessary for a rapidly increasing business, the Anderson Galleries, Inc., has disposed of its real estate holdings at Madison Ave. and 40th St. and has leased for a long term of years from Mr. Geo. Ehret, the Arion Club property on the southeast corner of Park Ave. and 59th St. Extensive alterations will be made in the property during the summer, including new elevators, stairways, and other necessary decorations and improvements to convert the building into a handsome, convenient, and compact establishment. Next season's sales of collections of art and literary property will begin in November.

The property has a frontage of 125 ft. on Park Ave. and 90 ft. on 59th St. The club house was built by Mr. John D. Crimmins about 30 years ago and is an imposing, expensive, and solid structure. On the ground floor on the Park Ave. side is a large and handsome entrance hall, to the right of which is a room 50 by 70 ft., in which the public sales will be conducted. To the left on the 59th St. side are two large exhibition rooms, in which collections of books and autographs will be displayed. The business offices will be located on this floor also. On the second floor is an exhibition gallery 30 by 100 ft., and there is ample additional space for offices and small galleries. On the third floor is another gallery, 50 by 100 ft. in size, which, like that on the second floor, will be used for the exhibition of paintings, porcelains, rugs, and art collections generally. The catalog department will occupy the entire floor of the basement, well lighted from both Park Ave. and 59th St. The sub-cellar will be equipped with vaults for the safe storage of collections previous to exhibition and sale. The fourth and fifth floors will be equipped with handsome studios.

The new property will be the largest building in the country devoted to the public sale of art and literary collections.

Artist Brings Suit.

A suit has been brought by Charles T. Hutchens, landscape painter, against Chas. Hoag, sculptor, for an alleged assault. The case was tried at South Norwalk, Conn., and Mr. Hoag was fined $5 and costs. He has entered an appeal.

Chaloner Poor Artists' Fund.

The trust established by John Armstrong Chaloner for the assistance of poor artists received legal sanction May 30 last, when Justice Bijur, of the Supreme Court, signed the order. The fund consists of approximately $100,000. Charles A. Platt, Lawton S. Parker and William Rand, Jr., are the trustees.

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SPECIAL ANNOUNCEMENT. SUMMER ISSUES.

The AMERICAN ART NEWS will be published, as usual during the summer, monthly until Saturday, October 13, next, when the weekly issues will be resumed, and a new volume will begin.

The remaining monthly summer issues will be published on Saturdays, August 18 and September 15.

The June Burlington.

The June number of the Burlington has a remarkable frontispiece in a reproduction of Rembrandt's famous picture, "Saskia as Flora," formerly in the possession of the Duke of Buccleuch at Dalkeith Palace, and later on hung in Montagu House, whence it was removed to the National Gallery. It is not on exhibition there or anywhere at the present time. This is doubtless the original work painted by Rembrandt, and was the source of at least three well known copies, one of which is in the Bonde Collection, Stockholm, one in the collection of Mrs. Ellice of Invergarry, and the third now in the possession of Mr. Lockett Agnew.

Arthur D. Waley contributes a paper on "The Rarity of Ancient Chinese Paintings," with an illustrative plate reproducing a genre painting on silk by Chou Fang. "Ancient Glass in England" is the theme of an article by Pierre Turpin, in which he treats more especially of heraldic glass. An English XV century Roundel illustrates the text. An interesting note by D. S. MacColl on Bradshaw's tapestries at Ham House raises the question of this XVIII century English Tapicer's place among the artists of that period. H. P. Mitchell writes with authority on "Some Limoges Enamels of the Primitive School," two admirable plates accompanying his article. Roger Fry's paper on "Children's Drawings" is an illuminating discussion of the possibilities of cultivation of the artistic impulse in children, and an interesting statement of the result of the writer's investigations. Herbert Cescinsky devotes a short article to "An Unrestored Stuart Standing Cupboard," and Campbell Dodgson describes a "Sheet of Studies by Dürer," two landscapes, and some remarkable sketches of animals, reproduced on the accompanying plate.

HIGH ART PRICES IN EUROPE.

The results of the important art and literary sales held in London and Paris to mid-July have been not only far better in the prices obtained and in interest and attendance than had been anticipated in those capitals, but have surprised American art lovers and collectors, and even American and foreign dealers resident here. The sale of the pictures owned by Sir Joseph Beecham at Christie's in the late Spring realized a total of nearly a half million dollars, only a hundred thousand less than the most successful picture sale—that of several combined collections (at the Plaza), held in America last season.

The stories we publish today of some recent art sales in London and Paris show that prices again ruled high and that the art marts in those cities are seemingly not especially depressed by the war. This would appear at first thought rather an anomaly, but the conditions that happily appear to keep up prices in Europe for the best art works, if analyzed, can be easily understood. While the heavy war taxes, etc., have undoubtedly hit hard the more wealthy older collectors and buyers in both France and England, and especially the aristocracy of those countries, there are many people there who have made and are making fortunes out of the manufacture of munitions, clothing, etc., and the furnishing of provisions, etc., to the belligerent and neutral governments, and a good percentage of these have rushed into the collecting of art treasures. The American collectors, and the dealers, both here and abroad, have also not been idle, the former through the dealers or agents, and the latter directly, and have watched and taken advantage of the coming on the market of fine works.

The results of the recent sale at Sotheby's, in London, of the superior collection of prints, old furniture and armor owned by the Earl of Pembroke and Montgomery were more than good and we publish a cable from our London correspondent today detailing the purchase by the Duveens of the famous Pembroke Mantegna, a small panel—reproduced on another page—before it was offered in the Pembroke sale on June 9, for the highest figure ever given for a picture of its dimensions.

The sale of the Hope heirlooms at Christie's, comprising old family jewels, pictures, furniture, art objects, miniatures and enamels, which will begin July 17 and consume seven days in dispersal, and whose results will be published in our issue of August 18, also bids fair to bring some remarkable prices.

These unlooked for and good trade conditions in England and France should make for cheerfulness and hopeful anticipation of the next art season in this country, which has now unquestionably become the great world art mart.

Funds have been subscribed by San Francisco art lovers to assure the maintenance of the (Exposition) Fine Arts Palace for another year.

A ms. valued at $30,000, on which is written the Koran, the Mohammedan scripture, is one of the relics on view in the Toledo Museum.

AS TO WAR POSTERS.

The great war has as yet, and rather surprisingly, failed to produce, even with its inspirations of heroic deeds and brave and nobly borne suffering, of winged armies battling in the air and the new underwater "terror of the seas," any really great and enduring work of art or literature. Kipling, although he nearly touched his old standard in his poems, "The Custom of the Trade" and "The American Spirit Speaks," has in his output of prose and poetry sadly failed to move his wide audience. Thus far no artist, save possibly Raemaker in his cartoons, has struck the mark.

It had been thought and hoped that the poster designers would long ere this have given out some superior work in this line of art production, but with a few exceptions the war posters of all the warring nations, save Italy, have been below the average in merit. There were a few good French posters early in the war, and the British "Lion and her Whelps" was an exception in a long and dull array. Of the American war posters, with the honorable exception of Blashfield's fine female heads typifying the French, Russian and American Republics and the convincing "Uncle Sam Needs You," the less said the better.

We publish, therefore, with the more pleasure, as our frontispiece today, and through the courtesy of Riccordi Brothers, the music publishers of Milan and New York, a reproduction of the fine and inspiring Italian war poster by L. Metlicowitz, "Finalmente," and a smaller reproduction of the same artist's "Avanti." Both these works, in composition, lofty and elevating expression of form and feature, sense of movement and, above, all, in beauty of color, are inspiring to a degree. We commend their study to all poster artists.

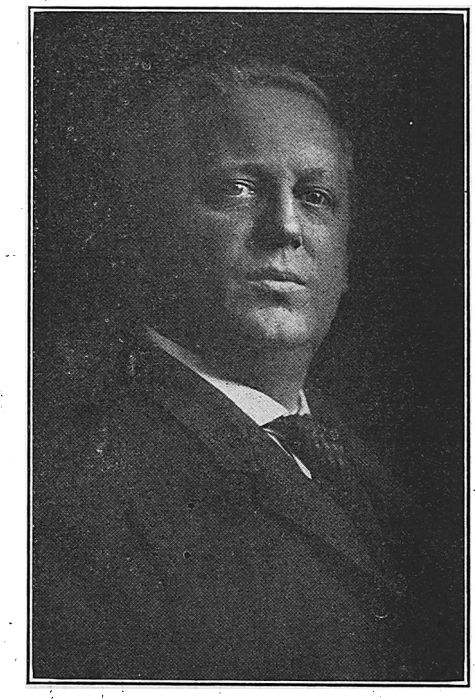
A GOOD MAN GONE.

The detailed story of the life and work of the late Mr. Holland Samson, Vice President for several years of the Anderson Art Galleries, and whose sudden, untimely and almost tragic death June 24 last brought sadness to a host of friends, fails, like most obituaries, to give any adequate idea of his real and intimate personality.

With the capital of an unusually retentive memory, rare literary taste and a well stored mind, added to that of a thorough literary education and journalistic training, he came late in life to a work—that of general literary and art advisor and compiler of advance press reviews, to a large metropolitan art and literary auction house—with exceptional qualifications, and his work was in consequence the best of its kind that New York has ever known. His enthusiasm and his interest in the art and literary collections that came to the Anderson Galleries, many of them famous ones, were an inspiration and the greatest aid to the exhibitions and sales of his house, and his reviews were, as a rule, used and printed as they were written by the art writers and critics of the dailies, and even of the art periodicals, for they could not be improved.

It will be difficult if not impossible to replace William Holland Samson.

OBITUARY.



WILLIAM HOLLAND SAMSON.

William H. Samson.

William Holland Samson, aged 57, vice-president of the Anderson Galleries, New York, died suddenly at Lake Mahopac, N. Y., June 24 last of heart disease.

Mr. Samson was widely known as an author and collector of historical data. He was born in Le Roy, N. Y., Feb. 2, 1860, a son of Russell L. and Mary Elizabeth Parsons Samson, received his education in the public and high schools, and for several years studied law, during which time he was correspondent for a number of city newspapers. He was also for some years an editorial writer on the Post Express, of Rochester, N. Y.

In addition to his newspaper work Mr. Samson devoted much time to the study of local history and the formation of a library, local and general in character. His collection included prints, engravings, autographs, pamphlets, books relating to the Indians of Western N. Y., and the settlement and development of the region by the early colonists. It embraced thousands of items, many of great rarity, and much of the collection of local interest was added to the Rochester Historical Society.

During his residence in Rochester, Mr. Samson edited three collections of important historical letters and documents as follows: The private journal of Aaron Burr, written during his four years' sojourn in Europe, a large collection of letters, written by George Washington, after his election to the presidency, and also the letters which Zachary Taylor wrote to members of his family from the Mexican battlefields. This data was published in four volumes, with introductions by Mr. Samson, for the owner of the original manuscripts, Mr. William K. Bixby, of St. Louis. The books were distributed gratuitously by Mr. Bixby among the principal libraries of America and Europe.

From 1904 to 1906 Mr. Samson was president of the Rochester Historical Society and he was also a member of the New York State Historical Association.

He was married to Mary Elizabeth Bixby, of Adrian, Mich., Dec. 25, 1882 In October, 1911, he resigned his position on the Rochester Post Express to become an official of the Anderson Galleries, and he was also an official of the Metropolitan Art Association.

Under Mr. Samson's direction the catalogs of the company's sales were prepared and much interesting advance information supplied to the press. Mr. Samson took a genuine interest in art and literary matters and the data he gave out for publication was far above the average in quality, and was greatly appreciated by art editors and writers in this city and elsewhere.

Mr. Samson leaves a widow, and two sons, Russel A., of Cal., and David P. of Elizabeth, N. J.; a brother, John P. Samson of Le Roy, and two sisters, Mrs. John Chase, of Denver, and Mrs. W. M. Carpenter, of Birkenhead, England. His city home was at 454 Riverside Drive, New York. The funeral took place at Le Roy, N. Y., June 26 last.

Carducius P. Ream.

Carducius Plantagenet Ream, the well known Chicago painter of fruit, died in that city June 20 last, aged 80. He was born in Ohio in 1837, studied in Europe and this country, and was for many years an exhibitor in the London Royal Academy and at the large American displays. His fruit pieces

(Continued on page 7)

LONDON LETTER.

London, July 4, 1917.

There is a deal of feeling, adverse and otherwise, regarding the exemption from military service granted to Jacob Epstein, the sculptor, on the score that his work is that of a genius and a matter of national importance. It is not questioned that genius should receive recognition and be fittingly safeguarded, but it is considered grossly unfair that this acknowledgment should have been reserved for Epstein alone, and should not have been meted out to other great men in the realms of literature, music and painting, who have been among the first to offer their lives and whose sacrifice the nation has accepted without demur. The wisdom of the authorities at the British Museum, the Wallace collection and of the National Art Collections Fund in signing the petition sent to the Recruiting Committee in support of the application, has also been severely criticized, for it is no part of the duty of these officials to exalt any particular individual to the pinnacles of fame. The case will come up again in three months' time and it is likely that further developments may be interesting.

The slump in business emphasized among the dealers at the time America entered the war, has shown no signs of diminishing and things are particularly quiet just now in the neighborhood of Bond St. It is probable that this state of affairs will continue until well into the Autumn when it is anticipated that they will show a tendency to rally. One of the most interesting purchases of which I have heard of late is that made by the National Gallery of the Piazzetta, published in the Burlington Magazine of last January.

Some Current Exhibitions.

The second series of War Drawings by Muirhead Bone, on view at the galleries of Messrs. Colnaghi and Obach at 144 New Bond St., is even more interesting than the first, for they have an intimacy of treatment which gives them a peculiar value at the present time. His records of life behind the firing-line, on the battleships and on the march are made with a directness and simplicity which give them extraordinary actuality. "The Hall of the Million Shells," a drawing depicting vast consignments of ammunition being placed in safe storage, is among the most impressive of the sketches.

Another exhibition of more than common interest, is that being held at the Greatorex Galleries, 14 Grafton St., W., where etchings and dry-points by the American artists, Sturges, Kinney and Sherwood, are shown. These men are all too little known over here, but this exhibition should go far to establish their reputation on this side. Troy Kinney contributes 13 impressions of great dancers, in which he shows himself exceptionally able in representing the characteristic movement of each, his dry-points being instinct with life and motion. William Sherwood, who had made Belgium his home for some years before the war, and who was actually in Flanders at the time of the German entry, sends some delightful etchings of Flemish scenes, showing, in several cases, the color impression as well as that in black and white. This is work which should make a great appeal to English taste, and there is no doubt that when Mr. Greatorex has succeeded in making it more widely known in this country it will reap the measure of appreciation which is its due.

Mr. Larkin at the Front.

Mr. F. J. Larkin, of Bond St., the well-known expert in Chinese ceramics, who, it will be remembered, was one of the first to join up as a private in the summer of 1914 and who subsequently received his discharge owing to the serious illness of his father, is once more in khaki, this time in that of an officer. He rejoined the army this year and, after a short training, has received orders to depart for Salonika, whither the good wishes of his numerous friends will accompany him.

Early Persian Art Display.

It will be remembered that in 1913, the Vincent Robinson Galleries at 34 Wigmore St., were occupied with a portion of the famous collection of Persian faience and antiques, formed by the late John Richard Preece, C. M. G., a collection which created both enthusiasm and interest among connoisseurs of early Persian art. The same galleries are now showing the remaining items of this admirable collection, among them two extraordinarily fine Mihrabs, probably the finest specimens of the kind that ever have been allowed to migrate to the West. These are formed of gorgeously decorated tiles, as is likewise a magnificent Spandrel of 16 century craftsmanship executed by order of Shah Abbas for the adornment of the famous stables attached to his palace at Ispahan.

Messrs. Vincent Robinson are also showing some rare Persian and Indo-Persian paintings, as well as other works of art, ranging in period from the 10 to the 19 centuries.

L. G.-S.

BOSTON.

Boston has stopped talking for the moment, of Red Cross Work, "Caliban," and the war, and wonders aloud why the local critics were so long discovering that they were entertaining an art angel unawares in the person of Robert P. Baker, a young English sculptor, and a man who has produced a great work upon which he has been engaged for a year. The work in question is the full-size clay model of a piece of sculpture in high and low relief, over twelve feet high, entitled "The Soul Struggle," in that it typifies the slow and painful evolution of the human race in its climb upward from the level of the brute to the highest spiritual possibilities of man.

Ideal as is the work in conception, there is a note of pessimism in the empty hand outstretched over the heads of the foremost climbers, at the apex of the group! Is not this a striking symbol of the futility of human aims? And yet Mr. Baker is young enough to still have illusions—he is only thirty-one. His work is eventually to be produced in marble.

At Vose's New York's "literary painting set" is in possession of one gallery; Boston's "earnest searchers" of the other. Characteristic examples of each school are shown, yet peace reigns and the general public enjoys the contrast. Two of the leading marine painters of the country, Paul Dougherty and Charles H. Woodbury, each have one example with his own manner of telling the big and vital secrets of the sea. Gardner Symons' sympathetically and handsomely painted snow scene is one of the great pictures of the exhibition.

Local art galleries have open doors for another month at least, with "summer shows" in full swing, as for example, the Copley Gallery, at Newbury Street, and its neighboring gallery, of which more anon.

One learns that Louis Kronberg has remodelled a studio in Gloucester and there paints his favorite ballet girl subjects. Genial George Noyes is criticizing a large class at East Gloucester.

George Washington.

PHILADELPHIA.

In honor of the late Walter Cope and John Stewardson, fellows of the American Institute of Architects, a tablet was presented and dedicated to Princeton University at the recent 170th Annual Commencement Exercises. Members of the Phila. Chapter of the Institute, and architects of the beautiful group of buildings of the University of Penna., they also designed Blair Hall, Little Hall and the Gymnasium building at Princeton. They were responsible for the architecture of many other collegiate institutions, notably at Bryn Mawr College, and, as the tablet sets forth, were masters in their art and an uplifting influence in the development of architecture in America. Horace Wells Sellers, President of the Phila. Chapter, unveiled the tablet which was accepted by Dr. Hibben and an address was made by S. Clinton Sturgis of Boston, past President American Institute of Architects.

Art museums and private collectors have been notified by Mr. Albert M. Pitkin of the Wadsworth Athenaeum, Hartford, that the collection of about 400 objects of ceramic art, formed by the late Dr. Edwin A. Barber, director of the Penna. Museum, must be sold to close the estate.

Inheritance taxes payable to the Government and to the State of Penna., will make the cost to the City of Phila., of taking possession of the John Grover Johnson collection of art much greater than had been anticipated. Conservative estimates of the value of the collection if used as a basis of Federal and State taxes, would render the city liable, as a direct inheritor, to the amount of $300,000 more or less. Besides this the will requires as one of the conditions of acquisition that the city defray the annual cost of maintenance of the collection, a considerable item in itself, said to be about $25,000. It is reported, however, that efforts will be made to pass a bill in the State Legislature to remit the inheritance tax on such public bequests.

Eugène Castello.



THE PEMBROKE MANTEGNA.
"Judith with Head of Holofernes."
Purchased at a record price by Duveen Brothers from the Earl of Pembroke.

CHICAGO.

In the Print Galleries of the Art Institute there is at present a collection of "National Service" posters, selected from the great number submitted by students of local art schools and artists. Because of the overwhelming majority of works by the first named group, the average of the collection, although representing the selected best among the submitted material, is still very low when artistic poster effect, originality of thought and technical merit are considered. Among the committee of selection were two local artists, themselves poster designers of the first order, Alfonso Iannelli and R. Fayerweather Babcock, while the rest of the jury consisted of two officers, Major William Brackett and Capt. F. R. Kenney, representing the Army; John T. McCutcheon, the cartoonist of the Chicago Tribune; Robert Reid, who is finding his sojourn here both pleasant and profitable, and the inevitable Ralph Clarkson.

Iannelli is not represented in the collection, and the far and away best poster (hors concours), both in emotional significance and effective execution, is by Babcock. It represents an American bluejacket astride a "made in Germany" torpedo, on which the intrepid youth seems to have swung himself while in full flight. Another excellent recruiting poster, in target design, showing a battleship on a dark blue sea, by Oscar Erickson, received an Hon. Mention, as did Miss Janet Reid's "America to Arms for World Democracy," a black eagle spread in flight, with heraldic attributes, very effective as a poster but rather Teutonic in its general appearance and appeal, and a Red Cross poster by Ervine A. Metzl, "Help the Hand that Helps Humanity," strong in design and color, a black background, a pain-contracted green hand growing from the lower right corner, and a white one reaching out from the red emblem of international mercy down to meet the other.

Other authors of good posters in this collection which fulfill, some more, others less, the conditions of a propaganda poster in significance and artistic effectiveness are: Frances Robinson ("Helping Uncle"), E. Bolegard, C. H. Ropp ("Enlist," the half-figure of a "regular," all in brown tones, simple and effective), Howard Hall, Jud Banfield (Red Cross poster) "Who Will Help Him?"

This lack of carrying power is also the chief technical defect of the huge wall painting which the Chicago Tribune has had painted by Robert Reid on the entire upper half of the building, which terminates the northern end of Michigan Boulevard. The design is familiar to your readers from reproductions in several magazines. Apart from such minor details as that the colors of the rainbow are in wrong sequence and that the red half of the signaling flags held up by the two sailors is away from the staff, the color scheme is in so high a key that the design vanishes completely at even a moderate distance. That feature of the work is of course a result of the decoration being but a typical Reid painting, thin and delicate in color, projected in huge dimensions on a wall, and not conceived as a monumental creation. The incorrectness of detail should perhaps not be criticised in so obvious and academic a composition, in which a naked baby with its mother is rolling on the train of a classic-academic Columbia.

But the public likes obvious and conventional things, and so perhaps the result wished for will be better accomplished by the work of a man on the same level with the average citizen than by that of one whose creative genius might have risen to the wonderful opportunity offered by the Tribune for a monument proclaiming the greatness of the emotion it wishes to arouse in its own, not merely dimensional, grandeur!

E. Watts Russell.

That Ricketts' Bankruptcy.

In the District Court for the Northern District of Illinois, in the matter of Robb R. Ricketts, bankrupt, on June 7 last, Frank M. McKey, Trustee, filed his final report and account as Trustee, showing a balance remaining on hand in said estate of $36,632.32; also certain pictures remaining on hand undisposed of.

The final meeting of creditors was held June 28 last, when there came on for hearing and disposition said final report and account of the Trustee, his petition for leave to sell certain assets remaining on hand consisting of pictures, prints, etc., as set forth in his petition filed on Feb. 14, 1917, his petition for the allowance of $1,792.42 for expenses and liabilities incurred, for the allowance of $1,949.12 for his services as Trustee, and for the allowance of fees for the services of his attorneys, who ask the sum of $8,250 in addition to $3,750 heretofore allowed, the petition of the Chicago Title & Trust Co., Receiver, for the allowance of $840 for its services as Receiver, and the question as to the declaration of a second and final dividend, to be paid on claims which have been allowed.

CLEVELAND.

The rare collection of Persian art sent to represent that nation at the San Francisco Exposition, is shown here at the Gage Gallery this month. War conditions make it impossible to return these valuable relics and heirlooms and the collection is being shown in a number of American museums, this being the first city in which it has gone to a gallery, not institutional.

At the Museum the J. W. Alexander memorial exhibit is of first importance. A few landscapes are shown.

A roomful of fine Japanese prints, most of them recently given the Museum by Mr. J. H. Wade, and a loan display of Whistler etchings, owned by Mr. Ralph King, are other exhibits this month.

Rodin's "The Thinker," which has stood in the rotunda since presented to the Museum by Mr. Ralph King, has been placed outside, in front of the building, where its temporary pedestal will soon be replaced with one of marble.

At the annual meeting of the American Association of Museums, held recently in N. Y., Frederic Allen Whiting, director of the Museum, was appointed chairman of a committee on plans for new museum buildings.

The Cleveland School of Art announces that Dr. Henry Turner Bailey, of Boston, has been secured to take the position of Dean of the school, beginning Sept. 1. Dr. Bailey's genial personality no less than his many years of experience as an artist, an educator and writer and lecturer on art themes, make this appointment most welcome to all the art interests of the city. Dr. Bailey will spend part of his time in work for the Museum.

Jessie C. Glasier.

MEMPHIS.

The first anniversary of the opening of its first exhibition by the Memphis Art Assn. in the Brooks Memorial Gallery occurred July 10. Over 63,871 people have visited the Gallery. The population of Memphis is 150,000. There have been seven temporary exhibitions consisting of loans, a display of American art from the Macbeth Galleries, N. Y., a "one-man" show of oils by Birge Harrison, and one from the National Association of Women Painters and Sculptors.

The museum is growing in value as an educational factor working with the schools, clubs and libraries of the city.

The summer exhibition now on, consists of a loan collection, mostly paintings owned by local art lovers. There is a great variety of subject and schools represented, ranging from works by the early Americans, West, Haseltine, Dana and Hart, to those of artists painting today. The canvases that stand out at first glance are: "Rocky Headlands," by Frederick J. Waugh; Childe Hassam's "Rainy Day," Ballard Williams' "The Dove," Robert Henri's "Achill Island Girl," "Wilton, N. H.," by Chauncey F. Ryder, Charles P. Gruppe's Holland landscape, Ivan G. Olinsky's "Memories," Hayley Lever's "Mackerel Fishing Boats," "Brook in October," by Alfred Hutty, "Loading Salt Hay," by Matilda Browne, "Sita and Sarita," by Cecelia Beaux, "Mother and Child," by Helen M. Turner, "Dressing Children on the Beach," by Martha Walter, "Margaret," by Alice Schille, "By the Window," by Maud M. Mason, "Copper and Gold," a nude, by Helen W. Phelps, "Frederica," by Josephine M. Lewis, John F. Carlson's "The Brook," and "Autumn Mists," and Birge Harrison's "Early Candle Light."

In Gallery C there are some examples of older schools that hang well together. "Dr. Young," by Gainsborough, a portrait by Benjamin West, three typical sheep studies by Verboeckhoven and "St. Ann and the Virgin," by Petro Angelo Bazili.

The print room has a good lot of etchings. The artists represented are Zorn, Millet, Whistler, Rembrandt, Pennell, Brangwyn, Buhot, Legros, Fortuny, Simon, D. Y. Cameron, Haig, etc. There is a group of several pastels by Arthur B. Davies, some of the artist's earlier work, and engravings from the J. P. Morgan collection.

TOLEDO.

The Museum has purchased "Jeanne Cartier," by F. Luis Mora, from the summer exhibition of selected American artists' paintings. It is a full length figure of a Spanish dancer; an exceedingly good canvas, and local art lovers are more than pleased with the new acquisition.

The summer exhibition at the Mohr art galleries is composed of the following artists' work: Alexis J. Fournier, Frank T. Hutchens, Carlton Chapman, Castle Keith, William Leigh, John T. Carlson, Birge Harrison and Edmund H. Osthaus.

The summer exhibition at the Museum consists of 200 canvases by American painters. About a dozen medal pictures are included. The exhibit will continue through July and August.

The Toledo Federation of Art Societies has been organized. Frank Sottek.

WORCESTER.

The most serious problem that the trustees of the Museum has to face is that of providing sufficient room for the expanding needs of the institution. The present accommodations have been outgrown, and are entirely inadequate. There is no space in which to properly exhibit the fast-accumulating treasures of the museum. A special committee was appointed more than a year ago to consider this whole question in the fullest detail. That committee has made a careful report embodying the results of its investigations, with the conclusions arrived at, and with a general plan and rough estimate of the cost of a new building. The report still waits for definite consideration by the trustees.

During the past year a number of additions have been made to the permanent collections, all previous records having been surpassed. Of especial note are the superb Italian colored terra-cottas by Benedetto da Maiano, Domenico da Paris, and Antonio Begarelli, and the two Italian XV century marble pieces by Urbano da Cortona and an anonymous sculptor.

The 22 old and modern paintings acquired by purchases are: a "Madonna and Child with Angel" by Aelbert Bouts, a "Madonna and Child with St. John" by Antoniazzo Romano, "The Anxious Family" by Josef Israels, "On the River Bank" by Monticelli, "Portrait of Mrs. Samuel Phillips Savage" by J. S. Copley, "Portrait of a Lady" and "Portrait of George Spalding" by William Dunlap, a portrait and a landscape by Ralph Earle, "Portrait of Amy Siddons" and "Portrait of Miss Pearce" by T. Sully, "Portrait of Charles Brockden Brown" by James Sharpless, "Girl Driving Turkeys" by George Fuller, "Low Tide, Honfleur" and "Moonlit Pond, Honfleur" by Homer Martin, "Turkey Buzzard" by Winslow Homer, "The Golden Hour" and "Moon Mystery" by R. Blakelock, "The Rapids, Yellowstone" by J. Twachtman, "Yonkers from the Palisades" by Childe Hassam, "The Young Violinist" by George De F. Brush, and "Hermit Creek Canyon" by De Witt Parshall.

An oil portrait of Bishop Berkley, by Smibert, one of the early American painters, dated 1778, has recently been acquired by the Museum. The purchase price is not made public, but it is understood that it is a noteworthy sum in comparison with other recent purchases.

The small watercolors by John S. Sargent, bought some time ago by the Museum, have been received at the Museum after a showing in the Copley Gallery, Boston, and will be shown along with other pictures owned by the Museum, in the upper east gallery.

DETROIT.

The Museum has purchased for its permanent collection of paintings by American artists "A Day in June" by George Bellows, awarded the Temple Gold Medal of the Pa. Academy, and more recently shown in the third annual exhibition at the Museum. This picture, regarded as one of the most important canvases in the year's exhibitions of contemporary art, was acquired from the income of the Merrill Fund given by Mrs. Lizzie Merrill Palmer for the purchase of paintings by resident American artists. This is the first work to be acquired from this fund.

Through a special fund donated by Henry G. Stevens the Art Committee has acquired a late XV or early XVI century Spanish wooden panel in polychrome.

Mr. George G. Booth has added to his Loan Collection at the Museum two small bronzes, "Gavotte," by Malvina Hoffman, and "Napoli," by Anna V. Hyatt.

Mrs. H. W. Alden has loaned indefinitely one of the large and decorative Sevres vases commemorating the victories of Napoleon. This piece, formerly in the Yerkes Collection, was made at the Royal Porcelain Manufactory in 1806, and shows Napoleon at Austerlitz. It is particularly valuable as an example of the Empire style of decoration.

BAR HARBOR (MAINE)

The following exhibitions will be held this summer in the Print Room of the Jesup Memorial Library, Bar Harbor, Me.:

July 16-28—Etchings, drawings and engraved bookplates, by Ernest Haskell.

July 30-Aug. 11—Portraits in oil by Mrs. Newell W. Tilton. (First time ever exhibited.)

Aug. 13-25—Modern etchings and lithographs by W. Glackens, John Sloan, Eugene Higgins, John Marin, D. S. MacLaughlan, D. Y. Cameron, A. Legros, Jacquemart, William Strang, Lelanne, Steinlen, Forain, Fantin Latour, George Bellows, Copley and W. Rothenstein. Also a few etchings by Rembrandt, Meryon and Fragonard, as well as bronzes by Mrs. H. P. Whitney and Paul Manship. These exhibits will all be loaned by Mr. A. E. Gallatin.

Aug. 27-Oct. 13—Permanent collection, including prints by Whistler, Dürer, Rembrandt and Goya. Collection of Persian miniatures. Important collection of books on prints.

MINNEAPOLIS.

A collection of Oriental art objects, including a group of Japanese paintings ranging from the XIII to the first part of the XIX century, has been given by Mr. Charles L. Freer, to the Minneapolis Museum.

With the Japanese paintings is a small flower picture (Chinese) of the Yuan period. Three statuettes of Buddha in gilt bronze are typical of Siamese sculpture. The Chinese objects, bronze bells, carved jade and spearheads, are of great antiquity. An interesting Etruscan green vase bowl, covered with fossil incrustations, is believed to have been buried in some lake or river for centuries.

The acquisition by purchase of a full-length portrait of the Comtesse de Leusse by Boldini, from the income of the Dunwoody fund is also announced.

ROCHESTER (N. Y.)

Departing from its usual custom of holding during the summer an exhibition of paintings lent from private collections, the Memorial Art Gallery offers this year paintings by contemporary American artists, the majority of which have come from the studios.

The majority of the canvases have been selected from the three leading exhibitions of the past season, namely, those of the Corcoran Gallery of Washington; the Pa. Academy, and the National Academy.

Altogether 74 paintings are shown by 47 artists.

SAN FRANCISCO.

At the Golden Gate Park Museum the late Julian Rix is represented by thirty or more of his oils. These have been presented to the museum by Mrs. Julia Dunn.

A recent exhibition of 25 pictures of Indian life by Theodore Wores at the museum was well attended. The artist made a prolonged trip through Arizona and New Mexico last year, where he found many phases of the Red man to portray.

BUFFALO.

The eleventh annual exhibition of selected paintings by American artists is now on at the Albright Gallery. It includes examples of George Inness, Blakelock, Thomas W. Dewing, E. W. Dickinson, Ruger Donoho, and Robert C. Doran. Inness is represented by a large canvas, "Sunset, Golden Glow," lent by Mr. Daniel Good, of Buffalo.

LAWRENCE (KAN.)

The nucleus of a collection for an art museum has been presented to the University of Kansas City, by Mrs. W. B. Thayer, in memory of her husband. The catalog contains about 5,000 numbers. According to the terms of the gift the University must provide a suitable gallery for the collection within three years.

SPRINGFIELD (MASS.).

The third annual exhibition of the Springfield Art Club had a two weeks' stay at the J. H. Miller Art Gallery. It was principally a landscape showing, but there were a few pastels, watercolors and a single oil portrait.

The artists represented were A. Cariati, R. Senecal, H. Kitson, E. Rosati, Riffelmacher, F. Larned, E. Pieters, Gene Miles, Nagler, Muir, H. Brandhurst, F. Roberts and J. Phillips.

NEW BEDFORD (MASS.)

A memorial exhibition of 31 oils by the veteran American sheep and landscape painter, the late J. A. S. Monks, who died last Spring in Chicago, was recently held in the Galleries of the Swain Free School of Design in this city.

The examples of the dead painter, who was a friend and contemporary of George Inness were well chosen and were typical of his virile brush. The foreword to the catalog, written by Harry Neyland, a friend and admirer of the artist, was most sincerely appreciative of the former's art.

Museum Directors' First Display.

The Association of Art Museum Directors, made up of the executive officials from the most important American art museums, decided at their last meeting to arrange several circuit exhibitions, placing each of these in the hands of a museum executive, who will attend to all the details of routing, insurance, etc. Among the exhibitions suggested was that of the two masters of American watercolor painting, John S. Sargent and Winslow Homer. For this exhibition Mr. Robert B. Harshe, secretary-treasurer of the fine arts department of the Carnegie Institute, Pittsburgh, Pa., has benu chosen as organizer.

It is suggested that the exhibition should include twenty representative works by each master, to be shown for one month at each of the following museums: The Carnegie Institute, the Cleveland, the Toledo, the Detroit and the Minneapolis museums, the Milwaukee Art Institute, the City Art Museum of St. Louis, and the Memorial Art Gallery, Rochester, N. Y.

CORRESPONDENCE

Still Another Lafayette Portrait.

Editor AMERICAN ART NEWS.

Dear Sir:

Referring further to your issue of May 19 and its article, "A Portrait of Lafayette," which stated that the portrait on exhibition in New York is "the only portrait known to be in existence" of the Marquis, this should be further corrected. The writer lost sight of probably the most important portrait of Lafayette ever done in America. I refer to the full length by Thomas Sully, painted in Phila. upon the occasion of Lafayette's visit to this city. The Marquis was here from Sept. 28 to Oct. 5, 1824, and again from July 18 to the 21, 1825. Sully made a study of Lafayette from the life, which he signed and dated, and which is now owned in Phila. The full length picture Sully painted from this study was not finally completed until 1833. He presented it to the Pennsylvania Academy, and it now hangs in the old Pa. State House, commonly known as Independence Hall. The portrait shows Lafayette in civilian costume.

Yours truly,
John Frederick Lewis,
Pres't Pa. Academy of the Fine Arts.
Phila., June 19, 1917.

ART BOOK REVIEWS.

THE ART OF CREATION. By Edward Carpenter. The Macmillan Co., N. Y. ($2.75.)

In "The Art of Creation," a series of "Essays on the Self and Its Powers," Mr. Edward Carpenter endeavors to give a scientific definition of the philosophy, the dim outline of which—to quote from his preface—"is already arising, and which must dominate human thought for a long time to come." The author does not look for absolute novelty in this system of philosophy which he foresees—indeed, he seems to recognize the truth of the ancient axiom, that "there is nothing new under the sun"—but he claims for modern science the power to clothe world-old principles in a new garb, "a wonderful garment of illustration and expression." The book is interesting from many points of view, the blending of the speculative and the practical, the spiritual and the materialistic being most happily carried out, and the conclusion arrived at in the chapter from which the title is taken, that "Creation is a stupendous and perpetually renewed work of art," is logically demonstrated.

Briefly stated, Mr. Carpenter's book may be looked upon as a clever exposition of the Vedic philosophy embodied in the Upanishads, upon which he grafts all the modern scientific discoveries, thus forming a philosophy of life which he deems the inevitable and logical teaching of the future.

THE MUSEUM. By Margaret Talbot Jackson. Longmans, Green & Co., N. Y. ($1.75.)

Margaret Talbot Jackson's "Museum, a Manual of the Housing and Care of Art Collections," must be hailed as an opportune and useful work, inasmuch as it gives the result of several years' personal study of the subject. The six chapters deal successively with all the problems that beset the founders of a new museum, from the situation of the building down to the minutest details of organization, and contain a varied fund of information both practical and artistic. Seven excellent illustrations accompany the text of this useful volume, which closes with an appendix that includes a list of the European and American museums visited and the dates of the visits.

ART PRICES CURRENT, 1914-15. Vol. VIII. Fine Arts Trade Journal, London. £1 11s. 6d. (about $7.25; postage 12c. extra).

This last volume of this now virtually indispensable record of prices obtained for pictures and prints and buyers of the same at the leading London salesrooms of Christie's and Puttick and Simpson, 1914-'15, with an index to artists' and engravers' names and of the titles and subjects sold, edited by Mr. G. Ingram Smith, has lately been received by the ART NEWS, and is a welcome and valuable addition to its Library. Volumes IX and X, which will cover the sales at the above mentioned galleries, as well as at Sotheby's for 1915-16 and 1916-17 are in preparation.

This last volume is smaller in size than its predecessors, due to the comparatively few sales of note during the first two years of the war—as the sales at Christie's were suspended during the Autumn of 1914 and only began in April 1916 with the great and successful Red Cross sale, while Sotheby's rooms were closed the entire season. It is gratifying to note that the Volumes covering the English art seasons of last and this year will probably return to their normal size, and that Sotheby has resumed its sales, good evidence of returning business prosperity to the British art trade. It is noticeable that prices for pictures and prints were well maintained even during the first two years of the war.

RECENT FOREIGN ART SALES

LONDON ART SALES.

Christie's of London, Eng., have issued sale catalogs for five portions of the Hope heirlooms, the property of Lord Francis Pelham Clinton Hope, and removed from The Deepdene, Dorking.

The dates of the sale are as follows:

Old English and foreign silver, jewels, miniatures and enamel portraits, July 17; objects of art, porcelain and furniture, July 18: pictures by Old Masters and family portraits, July 20; Greek, Roman and Egyptian sculpture and ancient Greek vases, July 23 and 24; and the library, on three days, July 25-27.

Of these sales the most important is that of sculpture and vases. The greater part of these antiquities was acquired between 1790 and 1810 by the well-known banker, Thomas Hope, whose son succeeded to his connoisseurship. Originally housed in the London residence of the family, they were afterwards taken to The Deepdene, once a seat of the Arundel family, near Box Hill. The collection has frequently been described, for example, by Clarac in 1833, when it was in London, where Waagen also saw it, and at The Deepdene by Michaëlis in 1861 and again in 1877, and by Furtwängler later. Still earlier, however, many of its contents had been discussed and illustrated in volumes by writers of various countries, several being engraved in the two folios "Specimens of Ancient Sculpture," issued in 1908 under the auspices of the Society of Dilettanti.

Among the plates in that work are two of the "Athenè," which has been reproduced in photogravure as frontispiece to the present catalog, wherein will also be found plates of several of the marbles and of the Greek vases. Among these last are examples excavated in the XVIII century by Sir William Hamilton, when Minister at Naples. One of his collections was purchased for the British Museum for £8,000 in 1772; his other and later collection, formed between 1772 and 1795, was sold in part to Mr. Thomas Hope in 1801 for 4,500gs., the remainder having gone down in the *Colossus* when she foundered off the Sicily Isles in 1796. To this Hamilton basis many additions from other collections were made later. The catalog, which is very fully annotated, guides readers to the authorities making references to the vases, and is further illustrated with outlines from engravings in "Household Furniture and Interior Decoration," a folio issued by Thomas Hope in 1807.

Of the other portions of the sale only a brief mention can be made. Among the family portraits is Lawrence's "Hon. Mrs. Hope," reproduced as frontispiece in the picture catalog. The library contains a very fine copy of the collection of several hundred prints executed for Louis XIV, known as the "Cabinet du Roi," in 23 vols.; the complete series of the 112 original drawings by Flaxman to illustrate Dante; a volume of mezzotints and line engravings of members of the Hope family. and pictures in The Deepdene collection.

The catalogs of these important sales, as well as of all past and coming sales at Christie's and other London art auction rooms, can be seen and studied at the ART NEWS offices, and bids will be accepted to be executed by mail or cable, by the AMERICAN ART NEWS Co.

"Le Cousin Pons," of Paris, in its issue of June 15, gives the following details with regard to the Hope Collection:

"The collection of Lord Francis Pelham-Clinton Hope, of Deepdene, Dorking, although very beautiful, is no longer what it was some years ago, before the sale 'en bloc' to Mr. Asher Wertheimer and Messrs. Colnaghi & Obach of a lot of 83 Dutch and Flemish pictures, the finest in the collection (1898). The most remarkable painting in this lot, the Delft Vermeer, is now in the Emperor Frederick Museum in Berlin.

"A little later the collection suffered further loss when the famous blue diamond was sold for $600,000, and in 1910 an appeal was made to Judge Warrington for the authorization to sell 20 of the remaining pictures.

"But notwithstanding these sales, and probably others, the collection is still an important one, for the antique and other sculpture is intact, and even the pictures of lesser quality, coming from such a collection, have more value in the eyes of collectors than works of greater artistic quality but of uncertain origin. About 50 Primitives and the collection of family portraits still remain."

Sale of Rare Miniatures.

More than $52,000 was realized at Christie's, June 14, from a sale of miniatures and art objects belonging to a collector who often made benefactions to the Victoria and Albert Museum, the late Henry I. Pfungst, F.S.A.

In the Hawkins sale, 1904, Nicolas Hilliard's miniatures of John Crocker and Francis Croker brought 2,400 gs., so that it was not surprising to find good Hilliard prices for the works of this follower of Holbein.

One of Sir Henry Slingsby, the father of the one beheaded by order of Cromwell, dated 1595, realized 390gs. (Pawsey and Payne), and another of an Elizabethan lady, 320gs. (Ellis and Smith). The chief miniature by Samuel Cooper, whose portraits of Oliver Cromwell are well known, was that of a young lady, Margaret Lemon, dressed as a gay cavalier, 360gs. (Colnaghi and Obach), and a Hoskins' miniature of Charles I, 1632, made 310gs. (Durlacher). For one by Isaac Oliver of Sir Arundel Talbot the last-named buyer gave 220gs. An interesting collection of Chinese and Japanese writers' water vessels, about 400 in number, brought 520gs. (Cleghorn); and among the decorative furniture were a Louis XVI commode, 430gs. (Lewis and Simmons); a suite in the style of the same period, 290gs. (H. and J. Simmons); and a Régence commode, 240gs. (Coureau). An Elizabethan tiger-ware jug, 1581, bought in the Lady Currie sale, 1906, for £260, fetched 230gs. (Crichton); on the previous day an Elizabethan beaker, 1599, reaching £240 5s. at 620s. an ounce (Willson). The Eastern faience, belonging to Mr. S. E. Kennedy, included several interesting examples formerly owned by Mr. Pfungst, notably a Rhodian pear-shaped bottle, 17 in. high, which advanced from 190gs. in 1905 to 630gs.

Gainsborough Drawings Sold.

The late Henry J. Pfungst's collection of pictures and drawings, recently sold at Christie's, London, included a series cataloged as Gainsboroughs, 98 in number (24 pictures), which realized £9,341 1s. 6d. Prices, like the paintings, were unequal. A portrait of Mrs. Siddons, in black chalk, made £1,134 (Connell); a "Group of Ladies," Indian ink wash, £714 (Capt. Thistlewhayt); a canvas, "Landscape," 24 in. by 29 in., exhibited at Leeds, 1868, £1,207 10s. (Asher Wertheimer); and another, "Portrait of Mrs. Graham," an oval, £682 10s. (F. Partridge). Other prices were: "Portrait of Georgina, Duchess of Devonshire," black and white chalk, £325 10s. (Pawsey and Payne). The "Lady Walking in the Mall" study went for £210, and "The Morning Walk" drawing, in red crayon and wash, for £73 10s.

Among the prices for Mr. Piungst's other pictures were £357 for a Sir W. Beechey portrait, "Mrs. Coppell," and £367 10s. for "Master Robson," by Raeburn; £483 for "A River Scene," by Van Goyen; £220 10s. for "Portrait of Jeanne de la Court," by R., 1635; and £231 for "A View on the Coast," by S. Van Ruysdael. The sale's total reached over £13,550.

Sale of Tapestries.

Puttick and Simpson sold recently in London a set of five panels of Renaissance tapestry, of Brussels manufacture, depicting episodes in the triumphs of the Emperor Trajon, the property of the late Mr. R. C. Cann Lippincott, of Overcourt, Gloucestershire, from where came valuable tapestries disposed of for high prices by the same firm a few years ago. The panels made 700gs. (Herman). A panel of Flemish tapestry, late XVI century, in the same sale, the property of the late Mrs. Stables, of Woking, fetched 340gs. (Gregory).

Book Sale at Sotheby's.

Messrs. Sotheby will sell on July 30 by order of the Society for the Propagation of the Gospel in Foreign Parts, the remaining portion of the famous collection of Americana formed by the Rev. White Kennett, D. D. (1660-1728), Bishop of Peterborough. These rare books are to be sold under a scheme authorized by the Charity Commissioners of England.

PARIS ART SALES.

The Levy Collection.

At the Georges Petit Galleries, the first auction sale of the collection left by the late L. Levy, antiquary, took place last month. The first day's sale brought in a total of over $110,000, and consisted of the drawings and paintings. The second day, devoted to the porcelains, glass, sculpture, bronzes, clocks, etc., brought the grand total up to more than $267,000.

Among the pictures, Boucher's pastel, "Les Laveuses," brought $3,100; Charpentier's "The Bird's Nest," $550; Desportes's "La Table au Jambon" and "La Table aux Huites," $1,440 each; Drolling's "Young Girl," $240; Duplessis's "Portrait of a Young Woman," $600; Mlle. Duvivier's "Portrait of a Woman," $1,400; anonymous portrait of a young woman, English school, early XIX century, $3,000; anonymous French school portrait, XVIII century, $1,320; four dessus-de-portes, $680; four other dessus-de-portes, $860; Greuze's 'L'Enfant aux Perruches," $1,020; Grimoux's "Young Man," $760; Gros's "Portrait General Joubert," $330; Lagrenée's "Les Chevaliers Danois," $880; Lancret's four dessus-de-portes, $2,120; Largillière's "Portrait Mme. Cheffezailles des Perignes," $1,620; Sir Peter Lely's "Young Woman Holding an Orange Branch," $280; N. Maes's "Portrait a Woman," $400; Mercier's "Portrait Miss Susanna Barnes," $520; Monnoyer's "Bouquet of Flowers in Venetian Glass Vase," $400; Nattier's "La Femme au Chien," $1,720; Oudry's "Hunting Trophy," $416; and "Two Hunting Dogs," $1,610; G. Panini's "The Colosseum," $1,020; and "Temple of Agrippa," $1,020; H. Robert's "Lavandières," $4,400; "Le Chateau d'Eau," $4,340; "La Galerie du Louvre,' $1,080; Rosalba Carriera's "La Femme à la Colombe," $210; Adrien van Utrecht's "Le Renard Surpris," $224; Mme. Anne Vallayer-Coster's "Une Vase de Fleurs" and "Vase, Fleurs, et Nids d'Oiseaux," $990 each.

The Old Drawings.

Old drawings were sold as follows: Desrais's two "sujets galants," $490; Fragonard's pair of "Jardins de villas Romaines avec petits personnages," $1,420; Fragonard's "Petit Parc avec figures," $530; Robert's "Pavillon dans un jardin," $204.

An old Chinese cylindrical vase in gray crackled celadon brought $940; another similar $804; two old Chinese jars with covers, Kien-lung, $1,220; two old Sèvres soup tureens, 1761, decorated by Rosset, $2,600; two old Sèvres XVIII century vases, $3,160, etc. A miniature by Hall, portrait of a young woman, $1,640; round tortoise-shell box with miniature by Perin (1787), $720; Louis XV ewer and basin of silver, $1,020; bronze "Cerf Couché," by Barye, 1837, $260.

Sculptures and Furniture.

Among the sculptures, a white marble bust of Madame Adelaide, eldest daughter of Louis XV, by Lemoyne, went to $10,000; a terra-cotta portrait bust of a young woman attributed to Pajou, $8,500; an anonymous terra-cotta bust of a man, $350; anonymous terra-cotta bust of a smiling bacchante, XVIII century, $820; two oval bas-reliefs in terra-cotta representing a "Danse de Bacchante" and an "Offrande au Dieu Terme," school of Clodion, XVIII century, $730; a terra-cotta "Nude Bacchante" by Clodion, $1,560; four large plaster bas-reliefs attributed to Falconet, $10,000; two life-size carved and painted wooden figures, Louis XIV, $1,250; white marble fountain of nude figure of a child riding a dolphin, XVIII century, $1,600; white marble group of a goat and kid, XVIII century, $740; large wall fountain in white marble, Regency, $3,900; monumental fountain in sculptured stone by Chastel d'Aix, Louis XIV, $2,420; two large stone garden vases, Regency, $1,180; four large sculptured stone garden vases, $900, etc.

Marbles and Bronzes.

A large mantelpiece, Louis XV, of colored marble brought $1,010; a red marble mantelpiece, Louis XVI, $2,410; an Empire mantelpiece, $1,200; a thick red porphyry column on a base of onyx, $930; and a pair of verde antique marble columns with Ionian capitals, XVIII century, $760.

Among the bronzes and clocks, a pair of chiselled bronze andirons, Regency, brought $1,620; a pair of Louis XV large gilt bronze candelabra, $2,400; a gilt bronze clock signed by Voisin, $1,400; a gilt bronze clock signed by Lieutaud, $1,310; a gilt bronze clock by Cronier, $1,020; gilt bronze and white marble clock by Revel, $1,330; white marble and gilt bronze clock signed by Lepine, $2,320; another Cronier clock, $3,600; a pair of painted bronze candelabra, $2,400, and a large round jardiniere of gilt bronze, Empire, $1,780.

Summer Book Sale.

A summer sale of books from the libraries of two New York collectors took place Wed. last at the Walpole Galleries. The total was $2,000.

The highest prices with buyers, were as follows: "American Engravings on Copper and Steel," by D. McN. Stauffer, printed by the Grolier Club in 1907, A. Chalmers, $71; Sir Walter Scott's "History of Scotland," first edition, 1830, run in with letter signed by Scott, and a page of Mss., also signed, J. B. Foley, $55; "The Story of a Lie," Robert Louis Stevenson, first edition, London, 1882, original sheets, sewed and uncut, James F. Drake, $56.

Picture Sale in Philadelphia.

At the last of the season sale in the Phila. Art Galleries a total of $27,000 was realized for a collection of paintings from the estates of the late Robert Steel, and James W. Williams. Albert Bierstadt's "In the Rocky Mountains" brought $810, D. Brandi's "Shepherd and Flock," $500, "The Call," by Frederic Remington, $340, and a moonlight scene, by Blakelock, $502.50.

Magician's Widow Gives Red Cross Picture.

Mme. Marie Herrmann, widow of "Herman the Great," the magician, has donated a large oil to the American Red Cross and hopes that through the sale of the picture a considerable sum will be raised for the work.

The painting, 8 x 12 ft., shows a XVII century Grandee of Spain, with his aides in equestrian pose. The author is unknown. It is believed that the work was stolen from the palace of the Empress Charlotte, widow of Maximilian, as Herman found it in a little curio shop in Mexico City with many pieces of lace from the palace of the Empress.



AVANTI.
F. Milocovitch.
Italian War Poster. Courtesy Riccordi & Co.

OBITUARY.

(Continued from page 4)

were a feature of the annual Chicago Art Institute displays for years. He had a charming personality and was highly esteemed in Chicago art circles.

Antonio de la Gandara.

Antonio de la Gandara, the French portrait painter, born of Spanish parents in Paris in 1863, died in the French capital July 2 last. He studied under Gerome and at the Beaux Arts, and in 1883 received honorable mention for his "St. Sebastian" at the Salon. His portraits of the Princesse de Chimay, and Sarah Bernhardt, shown at the Champ de Mars Salon in the early nineties, brought him his first fame. This was followed, both in Europe and America, by his well known presentment of Mrs. Burke-Roche of N. Y. He won a bronze medal at the Paris Exposition of 1889, and later the Decoration of Isabella, the Catholic, and still later won gold medals at Munich and in Spain. He was a Chevalier of the Legion of Honor.

De la Gandara's specialty was the painting of tall, slim mondaines, whose height and slimness he exaggerated. His brush was a refined and sensitive one and his color scheme of sofe browns and grays was also refined and attractive. He was also a skillful draughtsman. He was well called a "refined and sensitive Boldini."

Herbert L. Warren.

Prof. Herbert L. Warren, head of the department of architecture at Harvard, died suddenly June 28 last, aged 60. As a member of the faculty he supervised the construction of the Germanic Museum. Prof. Warren was born in Manchester, England, and studied at Owens College there and at the Mass. Institute of Technology. Later he was a member of the staff of the City Sanitary Engineers in N. Y. He joined the Harvard faculty in 1893.

He was a fellow of the American Institute of Architects and also a member of the American Academy of Arts and Sciences and the Archæological Institute of America.

Harry Vaughan.

Harry Vaughan, an architect, who had won reputation for his reviews of Gothic architecture, died at his residence in Boston, July 9 last, aged 72. He designed, in collaboration with George E. Bodley of England, the Episcopal Cathedral of Sts. Peter and Paul in Washington, D. C., and the Chapels of Groton and St. Paul's Schools at Groton, Mass., and Concord, N. H.

Giovanni Caraiti.

Giovanni Caraiti, Italian artist, sculptor and architect, died recently in this city. He leaves a widow and two children. He was born 52 years ago near Rome and came to this country four years ago. He was one of the donors of a bronze medal to Marshal Joffre on the latter's recent visit.

Charles L. Keller.

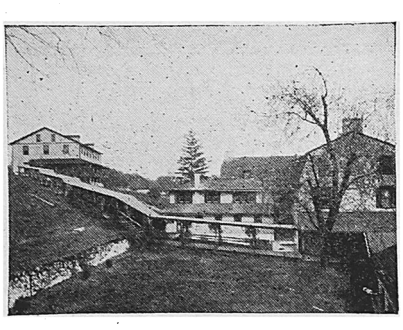
Charles L. Keller, a well known art dealer in Portland, Oregon, died there June 24 last, aged 83. He was born in New Salem, Pa., and went to Portland in 1908 where he established Keller's art store, and built up a flourishing business. He is survived by three sons.

MUSEUM RECEIVES SCARAB RING.

Mrs. St. Clair McKelway, widow of the late editor of the Brooklyn Eagle, has given to the Brooklyn Museum his signet ring, which contains in a modern setting of Egyptian style, a rare Egyptian scarab, bearing the cartouche of King Thothmus III of the XVIII dynasty, who reigned about 1500 B. C., according to Petrie's dating. The scarab was presented to Dr. McKelway by Mr. David Dudley Field.

Ernest L. Ipsen of the National Arts Club is now painting a portrait of Senator James W. Wadsworth in Washington.

F. Ballard Williams, of 27 West 67 St., has gone to his country place at Glen Ridge, N. J., for the summer.



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Knoedler & Co., 556 Fifth Ave.—Patriotic posters by high school pupils, through July 21.

Lewis & Simmons, 605 Fifth Ave.—The Denbigh Van Dycks.

Macbeth Galleries, 450 Fifth Ave.—Summer exhibition of modern American oils.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25c., free other days.

Milch Galleries, 108 W. 57 St.—Summer exhib'n of paintings by American artists.

Montross Galleries, 550 Fifth Ave.—Paintings by modern American artists.

National Arts Club, 119 E. 19 St.—Members sketch exhibit, through summer.

New York Public Library—Spring Print display of recent additions in the Stuart Gallery (room 316), prints, drawings, and etchings, including examples by Meryon, Whistler and Haden; lithographs by Pissaro, Brangwin and Odilon Redon; original drawings b yMauve, Rodin, I. Isabey; prints by Durer, Rembrandt, Debucourt, etc.

Print Gallery, 707 Fifth Ave.—Drawings by Louis Raemakers, never before shown, for benefit of American Red Cross; admission: 25c. morning; 15c. afternoon.

Satinover Galleries, 3 W. 56 St.—Old Masters.

Snedecor & Co., 107 W. 46 St.—Annual exhib'n. Sixteen pictures by Inness, Blakelock, Whistler, Wyant and Homer Martin, through summer.

Touchstone Galleries, 118 E. 30 St.—Paintings by modern American artists. Chalk drawings of a child at play, by Van Deering Perrine, and Garden exhib'n through July.

NEWS OF THE ARTISTS.

Ranger's Noank Studio Sold.

Fred K. Detwiller, the artist of Easton, Pa., has just purchased the summer home and studio of the late Henry W. Ranger at Noank, Conn., and will soon take possession and paint there during the summer. Mr. Detwiller has also leased an apartment and studio in the new Hotel des Artistes, 1 W. 67 St. He has only recently returned from the Delaware Water Gap, where he painted a large landscape, "The Gap in Spring," for the beautiful summer residence of Mr. Frank Chipman, "Dunwandrin," near Easton, Pa.

The large oil by the veteran Academician Charles H. Miller, of Queens, L. I., entitled "The Apotheosis of Cosmic Peace," which attracted so much attention at the last Spring Academy, was inspired by the war atmosphere. It was painted at Port Washington, L. I., where on the beach lie the hulks of famous warships. Mr. Miller made of these a composition picture with a stretch of the calm waters of Manhasset Bay and a luminous and glowing sunset sky.

The veteran artist celebrated his 75th birthday at the time of the opening of the exhibition, and at a birthday party at his hospitable home at Queens, read some verses explaining his picture, which he also read at the last meeting of the Queens Borough Arts and Crafts Society, of which he is president. The ART NEWS will hope to publish these verses in a later issue.

The National Association of Women Painters and Sculptors has invested $1,000 in Liberty Bonds.

Mrs. May Fairchild has just completed, in her Sherwood Studio, a miniature of Mrs. Richard Van Nest Gambrill (Miss Edith Blair), also a life size oil of the late Prof. Livingston, of the State Normal School of Plattsville, Wis. Mrs. Fairchild will leave for her summer studio at Rhinebeck, N. Y., as soon as she has completed some commissions.

Newman Gets Art Prize.

In the competition held by the National Arts Club for a design for a valor medal, the prize of $500 was awarded to Allan G. Newman. The jury consisted of J. Massy Rhind, J. Flanagan, Chester eBach, J. A. Weir, Douglas Volk and Gardner Symons. Mr. Newman was born in N. Y., 1875, and was a pupil of J. Q. A. Ward. Among his first works are the marble figure entitled "Day and Night," for the Harriman National Bank, and the Henry Hudson Monument, N. Y.

Carpender-De Haas.

Mrs. Alice Preble Tucker De Haas, the artist, and Mr. William Carpender, a retired broker, are to be married in Gloucester, Mass., this week.

Mrs. De Haas is the widow of the Dutch-American marine painter, M. F. H. De Haas, N. A., and is a pupil of her late husband. She is well known as a water-color, oil and miniature painter.

Before his retirement Mr. Carpender was a member of the firm of William & J. N. Carpender. He is a member of the Union League and St. Nicholas clubs of N. Y.

Mrs. De Haas is the daughter of Mrs. Edward Preble Tucker of Portland, Me., a direct descendant of Priscilla and John Alden and a great-granddaughter of Comm. Edward Preble, who led the American fleet against Tripoli in 1804. She is a sister of Mr. Preble Tucker and of Miss Sally Tucker.

Flagg a War Artist.

James Montgomery Flagg, artist and illustrator, has been appointed by Governor Whitman official military artist of the state for the duration of the war.

PROVINCETOWN.

The third annual exhibition by the group of artists who study here both in summer and all the year round, opened in the Town Hall July 4, to continue through Sept. 1. The display will be reviewed next month.

Salmagundi's New Home.

The four story dwelling at No. 47 5 Ave., bought recently by the Salmagundi Club for its new home, is to be altered at a cost of $20,000. Plans for the changes by C. W. Buckham include the adding of two stories to the height of the building.

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E. H. Blashfield has taken a cottage for the summer at Tokanoke, on the shores of Long Island Sound.

Frank Bicknell, Carleton Wiggins and Bessie Potter Vonnoh are at Lyme, Conn., this summer.

J. Alden Weir will pass the summer at Ridgefield.

Kenyon Cox is at his country home at Cornish, N. H., mountains, where he is at work upon a new book of art criticisms.

William de Leftwich Dodge is spending the summer at Stony Brook, L. I., in a studio built after his own designs.

Irving Wiles, the portrait painter, is passing the summer at his country home at Peconic, L. I.

Robert Henri will close his N. Y. studio about July 25 and start for New Mexico, where he will paint during the summer.

Among the artists who went to New Mexico last year and who will return this year, are: Kendall Pitts, who had to leave his Paris studio on account of the war, Julius Rolshoven, who left Florence for the same reason, Sheldon Parsons, Gerald Cassidy, Harry Belin, Thomas Furlong, Kenneth M. Chapman, Walter Ufer, Grace Ravilin, and E. Henderson. Santa Fe is the Mecca of the above named artists.

Irving Couse leads the Taos, N. M., colony, which includes E. L. Blumenschein, J. H. Sharp and W. Herbert Dunton.

Albert Groll and W. R. Leigh go to the high mesa country of the Moqui Indians, where the former will paint landscapes, and the latter, the primitive people.

Arthur Friedlander has his class of students at Martha's Vinevard during the summer.

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At the summer school of the Art Students' League of N. Y. C., at Woodstock, N. Y., the large class of students has among its instructors, John G. Carlson and Frank Swift Chase.

Gerome Brush is at his summer home, Windsor, Vt.

Augustus Vincent Tack is at Deerfield, Mass., again this season. Mr. Tack is working on a couple of panels to be installed in a N. Y. settlement house in the autumn.

Jane Peterson is in Cala. for a six weeks' stay.

Carroll Beckwith who spent last winter in Cala. is at Onteora, Catskill Mountains, painting and teaching in his beautiful summer studio there as usual.

Mr. and Mrs. Ralph M. Pearson are installed for the summer at their bungalow at Milton-on-Hudson, at the Elverhoj Art Colony and Summer School. Mrs. Pearson expects to do some hand weaving there.

Birge Harrison has returned to Woodstock, N. Y., where he is building a new house.

At his studio, 51 W. 10 St., Roland Hinton Perry has recently completed a full length standing portrait of Mrs. William Hirst, wife of the noted lawyer. The subject wears a simple white gown, with a blue sash, and is presented in a landscape background of lovely composition and color. The artist's portrait of the Baroness Marie Libzellern was another of his past season's successes as also a portrait bust of the Countess Rodolph Festetics, in marble. At present Mr. Perry is painting a half length of Mr. George Ehret, and when this is completed he will leave for his Conn. country home.

W. A. Coffin has been made Knight of the Legion of Honor by the French Gov't for his services in the N. Y. Artist Committee of One Hundred which has raised and sent large funds to the Paris Fraternité des Artistes for the relief of French artists suffering from the war's effects.

E. A. Bell, of 226 Central Park South, is spending the summer at Peconic, L. I.

Miss Cecilia Beaux, of 132 East 19 St., is at Gloucester, Mas., for the summer.

Miss Grace Gussette, of Chicago, has just received the cross of the Legion of Honor for her work in French hospitals. Miss Gussette studied art in Paris, and has divided her time between the U. S. and France.

Miss Martha Wheeler Baxter, has left the Sherwood Studios, for Biltmore, N. C. She will spend part of the summer at Lenox, Mass., where she has a studio.

Zulma Steele is at her Woodstock studio after a winter in Porto Rico, where she painted some large canvases and many monotypes.

Andrew Dasburg and Henry Lee McFee have opened a school of landscape and figure painting in Woodstock.

Mr. and Mrs. Albert Herter are summering in Woodstock for the first time, making a welcome addition to the art colony there.

An interesting souvenir of the recent visit of the French War Commission is an oil of the review of the Seventh Regiment by Marshal Joffre at Grant's Tomb, now on view at the Ralston Galleries, No. 567 Fifth Ave. It was painted by Gustav Brock, a Swedish artist resident here.

Gen. Butterfield's statue will be the subject of the first of the military monuments to be placed at the approach to Gen. Grant's tomb on Riverside Drive, the Municipal Art Commission having designated the little parkway overlooking Claremont Avenue, directly east of the tomb as a location.

Gutzon Borglum's model, from which a bronze statue will be made, on a granite pedestal, has been approved.

A monument of General McPherson, by John Paulding, a Chicago sculptor, will be unveiled July 4 at McPherson, Kansas. It shows General McPherson in uniform, and mounted upon a steed. A part of the celebration will include a pageant depicting scenes from the State of Kansas.

E. L. Blumenschein of the Sherwood Studios, is passing the summer at the Taos artists' colony in New Mexico. Mr. Blumenschein has a commission to paint two large decorative Indian canvases.

William T. Smedley, of 58 W. 57 St., has recently completed a portrait of Mr. Thomas Thatcher, president of the University Club.

Emil Carlsen and his son, Dines Carlsen, of 43 E. 59 St., are at their summer home at Falls Village, Conn.

Colin Campbell Cooper, of the Gainsborough Studios, 222 Central Park South, has just finished a portrait of Miss Laura Combs, the singer.

Mrs. Emma Lampert Cooper has recently completed a California landscape.

Henry McBride, art critic of the N. Y. "Sun," has left town to pass the summer in southern Pa. He can be addressed until October, at Callicaste, Marshallston, Pa. During his absence the art notes in the "Sun" will be written by a member of the editorial staff.

Elliott Daingerfield, of 222 Central Park South, has gone to Blowing Rock, N. C., as usual for the summer.

Under the terms of the will of Mrs. Fannie F. Einstein, wealthy widow of Emanuel Einstein, N. Y., banker, filed with Surrogate Frederic Beggs of Passaic county, N. J., three valuable wood-carvings —"Glaenze Madonna," "The Emperor Maximillian" and "Hercules"—are bequeathed to the Metropolitan Museum.

The oil by Francesco Spicuzza, a beach scene, entitled "Wading," reproduced in the ART NEWS of April 28 last, was sold to a Western collector from the recent Independent Artists Exhibition in the Grand Central Palace.

The Artists League of Idaho has been holding a special exhibition of 3 oils by Arthur J. E. Powell of N. Y. in Carnegie Hall. The exhibit was secured through the influence of the artist's sister, Mrs. J. F. Belk, of Boise City.

Miss Sage Misquoted.

By an error of a compositor, Miss Cornelia Sage, director of the Albright Gallery, Buffalo, N. Y., was made to say at the close of her excellent interview on "Is an Art Tariff Advisable?" in the ART NEWS of June 16, "As art to the average collector is a luxury, or rather a hobby to be indulged in only by the rich, I consider that the tariff would work no hardship upon anyone, and would, in fact, be but a small contribution to the revenue of the Government in this time of need."

This statement should have been attributed to Mr. R. A. Holland, director of the St. Louis Museum.

Miss Sage is not in favor of a tariff on art.

Meyer Goodfriend Honored.

Mr. Meyer Goodfriend of 9 Maiden Lane, N. Y., representative of Les Amis des Artistes Association of France, in this country, has received from Paris, letters from Clement Janin, Secretary General of the Society, and Sidney B. Veit, Treasurer, advising him that at a meeting of the Society in Paris June 14, the Council voted to present him with the silver medal of the Society, suitably inscribed, for his efforts in promoting the exhibition of the paintings of Francois Charles Cachoud, for the benefit of the Society, held at the Anderson Galleries last spring, under the auspices of the National Allied Relief Committee. He was also voted a letter of thanks signed by the president, M. Olivier Sansere, C.

The total realized from the exhibition was 8,604 frs.

Ringling Buys a Portrait.

Mr. John Ringling has purchased from the widow of Edward N. Roth, a portrait of Pauline Bonaparte, sister of Napoleon. For many years this picture hung in the old St. Nicholas Hotel. It was painted by Devouge when Pauline, the wife of Prince Borghese was 31 years old. Mr. Roth purchased the portrait at the auction sale of the treasures of Mr. Nicholas Longworth, great-grandfather of Congressman Longworth.

Artists Design Posters.

At the request of Captain Bennett, U. S. N., and Henry Reuterdahl, the naval artist, now a lieutenant in the U. S. N. R. F., Philadelphia artists have offered their services in designing and painting U. S. navy billboard posters.

Among them are George Gibbs, F. W. Taylor, M. L. Blumenthal, H. Devitt Welsh, Vaux Wilson, J. J. Gould, William Kreighoff, Fred Wagner, Herbert Pullinger, Guernsey Moore and George Harding.

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A Lincoln Portrait Missing.

The theft from the President Lincoln of the Hamburg-American Line of a portrait of Lincoln by the German artist Hausman, has been discovered. The picture was found to have been cut from its frame at the head of the large stairway of the ship several days after she had been taken to a dry dock in South Brooklyn.

Raid on Russian Art

An Associated Press cable from Petrograd recently stated that the Novoe Vremya, of that city, had published a big advertisement from an unnamed American corporation which declared it has assigned $20,000,000 for the purchase in Russia of antiques, pictures, porcelains and tapestries. Maxim Gorky issued a furious protest, describing the plan as "robbery of our national treasures." He demanded a law similar to that in Italy forbidding the export of works of art.

Inquiry among N. Y. art dealers and collectors developed no clue to the identity of the American concern reported to be preparing to spend $20,000,000 in the purchase of Russian art objects. Dealers generally were skeptical as to the possibility of launching so huge an enterprise at this time.

In Russian circles it was said that while there was no information on the project, the business in antiques is remarkably developed in Russia.

Gift of Ancient Pottery.

Mrs. J. William White, of Phila., has presented to the University of Pa. Museum all of the archaeological and ethnological collections of her late husband.

Among the objects in the collection are examples of ancient pottery from the mounds in Ohio, the mummy of a sacred cat from Egypt, and some Etruscan pottery.

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